BENJAMIN MOORE AND COMPANY

NEW YORK
CHICAGO
CLEVELAND
TORONTO

MOORE'S HOUSE COLORS

READY FOR USE

A PURE LINSEED OIL PAINT

FOR SALE BY
American Wall Paper & Paint Co.
102-108 Church Street
HARTFORD, CONN.

5640

Benjamin Moore & Co's

HOUSE COLORS

A PURE LINSEED OIL

PAINT

Our paint is made from the very best and most lasting pigments, combined with Pure Linseed Oil and high grade Liquid Dryers.

It dries perfectly hard with a gloss, yet possesses sufficient elasticity to prevent cracking or peeling. Its working and lasting qualities have been thoroughly tested at seashore and inland, and numerous testimonials as to its merit have been given by both dealer and consumer.

We feel confident in stating that our House Colors are not only cheaper to the consumer than White Lead, but when properly applied, will cover more surface, hold their lustre and color longer and give better satisfaction than any other paint in the market.

Put up in Gallon, Half-Gallon, Quart, Pint and Half-Pint Cans.

Also in Five-Gallon Kits, Half-Barrels and Barrels.

Packed in cases of 6 One-Gallon Cans each.

Packed in cases of 12 Half-Gallon Cans each.

Packed in cases of 24 Quart Cans each.

INSIDE WHITE, Flat and Gloss

	TRIMMING COLORS
IVORY, 12	Light Buff Light Drab Tobacco Brown Moss Green
YELLOW TINT, 64	Green Stone Medium Drab Chestnut Brown Light Buff
COLONIAL YELLOW, 58	English Spruce Chestnut Brown Medium Olive Essex Green
LIGHT CREAM, 08	Straw Medium Olive English Spruce Essex Green
CREAM, 41	Colonial Yellow Medium Drab Dark Buff Bottle Green
CANARY, 51	Straw Medium Drab Indian Red Essex Green
STRAW, 15	Colonial Yellow Chestnut Brown Bottle Green Green Stone
DARK BUFF, 20	Yellow Tint Light Buff English Spruce Straw

OUTSIDE WHITE

	TRIMMING COLORS
SILVER GRAY, 21	Light Drab Light Buff Tobacco Brown Moss Green
GRAY TINT, 60	Violet Tint Green Stone French Gray Essex Green
PURE GRAY, 13	French Gray Chestnut Brown Green Stone Light Drab
PEARL GRAY, 40	Yellow Tint Medium Drab Green Stone Dark Buff
VIOLET TINT, 17	Lead Medium Drab Essex Green White
FRENCH GRAY, 16	Green Stone Chestnut Brown Essex Green White
LEAD, 27	Essex Green Green Stone Medium Drab White
SUDBURY GREEN, 26	For Blinds and Trim.

BLACK

	TRIMMING COLORS
BLUE TINT, 59	Light Drab Violet Tint Green Stone Light Olive
AZURE TINT, 56	Green Stone Light Olive Essex Green White
SKY BLUE, 66	Green Stone Medium Olive Bottle Green White
LIGHT BLUE, 36	For Porch Ceilings Etc.
MEDIUM DRAB, 33	Violet Tint French Gray Essex Green Gray Tint
CHESTNUT BROWN, 49	Violet Tint Light Drab Light Fawn Light Buff
MEDIUM GREEN, 34 ★	For Blinds Etc.
ESSEX GREEN, 54	For Trim on all Light Tints

★ YELLOW

	TRIMMING COLORS
SILK GREEN, 19	Green Stone Chestnut Brown Medium Drab Cream Gray
GREEN TINT, 67	Light Olive Pea Green Chestnut Brown Green Stone
PEA GREEN, 37	Green Stone Essex Green Chestnut Brown Green Tint
APPLE GREEN, 23	Ivory English Spruce White Chestnut Brown
GREEN STONE, 70	Medium Olive Medium Drab Bottle Green White
LIGHT OLIVE, 14	Colonial Yellow Cream Gray Medium Olive Essex Green
MOSS GREEN, 30	For Blinds and Trim.
MEDIUM OLIVE, 22	Cream Gray Green Tint Light Olive Green Stone

★ DARK BLUE

★ VERMILION

	TRIMMING COLORS
TERRA COTTA TINT, 18	Medium Drab Chestnut Brown Green Stone Light Buff
LIGHT FAWN, 61	English Spruce Essex Green Chestnut Brown White
CREAM GRAY, 43	Yellow Tint Essex Green Chestnut Brown Dark Buff
SANDSTONE, 69	Yellow Tint Chestnut Brown Medium Drab Indian Red
LIGHT DRAB, 38	Light Buff Violet Tint Essex Green Lead
TOBACCO BROWN, 24	Ivory Light Drab Sudbury Green Essex Green
BROWN, 23	For Fences, Trim, Etc.
BOTTLE GREEN, 74	For Trim On all Yellow Tints

★ HIGHER PRICED SHADES

	TRIMMING COLORS
CORAL TINT, 72	Light Fawn Flesh Dark Buff Violet Tint
FLESH, 44	English Spruce Oxide Red Chestnut Brown White
LIGHT BUFF, 12	Colonial Yellow Chestnut Brown Essex Green Medium Olive
ENGLISH SPRUCE, 53	Light Fawn Light Buff Yellow Tint Bottle Green
OXIDE RED, 42	For Brick Foundations, Etc.
CHERRY RED, 57	For Sash, Chairs, Etc.
INDIAN RED, 25	For Blinds, Cornices, Etc.
SYRIAN RED, 73 ★	For Piazza Chairs, Etc.

How We Do It

As we rely wholly on quality and price to sell our goods and do no costly magazine and newspaper advertising, we are thus enabled to give the ultimate consumer the benefit of the difference in cost thus saved. This policy conscientiously pursued, has given us the greatest advertising medium in the world.

SATISFIED CUSTOMERS

who are very apt to tell their friends and neighbors when they buy a good article at a reasonable price.

MOORE'S HOUSE COLORS

Are equal in quality to any mixed paint on the market, and guaranteed to contain only absolutely Pure Linseed Oil.

Try Moore's House Colors and be convinced.

Directions For Use

For all practical purposes the following may be considered correct.

See that the paint is thoroughly stirred.

Be sure the surface to be painted is perfectly dry.

All pitchy or sappy places should be shellacked.

Do not apply the second coat till the first is thoroughly dry.

If paint is too thick, thin down with two-thirds Raw Oil and one-third Turpentine in dry warm weather. In cold damp weather a small quantity of best Liquid Dryer should be added to above.

Painting in damp, foggy, weather should if possible be avoided, as the dampness injures the paint and makes it liable to peel.

All new wood should be allowed to dry out before the priming coat of paint is applied.

Great judgment must be used in the treatment of a house previously painted, as everything depends upon its condition. If the old paint has scaled or blistered, the surface should be scraped and made even.

If the above suggestions are carried out we feel no hesitancy in saying our Paint will stand longer than any other now made.

Why Good Paint Sometimes Fails

1st. Cheap poor lumber under it.

2nd. Moisture, sap, soot or grease under it.

3rd Non-Drying paints like cheap Ochre, ground in cheap paint oil, used in priming.

4th. Cheap non-drying oils, or oily, fatty, non-drying paint used in priming.

5th. Good paint must be rubbed out well under the brush not flowed on like varnish. Well brushed, thin layers wear best.

6th. Two thin coats on new work will not wear well.

7th. Not allowing time to dry between coats.

8th. Excess of oil in under coats, especially the middle one in three-coat work.

9th. Carelessness or lack of judgment in methods of application.

To ascertain the amount of paint required, add the number of feet in your house, front, rear and two sides, multiply the product by the average height. This gives the number of feet to be Painted; divide this by 300, as one gallon of this Paint will cover 300 square feet two coats,

EXAMPLE

Front,	25		120
Rear,	25	Multiply by Height	20
Side,	35		300)2400(8 gal.
"	35		2400 2 coats
	120		

These Paints are made with a heavy body, and if necessary, can be thinned with Pure Linseed Oil or Linseed Oil and Turpentine as the condition of the wood and temperature may require, making quite a reduction in cost to the consumer.

Any desired shade in quantities of not less than five gallons will be furnished to match sample.

Points About Painting

1st. A porous surface needs more oil in the paint than a hard surface.

2nd. Boiled Oil is more apt to crack than Raw Oil.

3rd. Do not thin paint with too much Oil or Turpentine in order to save elbow grease.

4th. On old painted work, sometimes the first coat requires Turpentine to make it stick.

5th. Turpentine often prevents blistering on work exposed to hot sunlight.

6th. In cold weather a little Turpentine is often necessary in under coats, because Oil thickens in cold weather, and is apt to dry too glossy.

7th. Do not paint a building until the plastering is thoroughly dry.

8th. Never use cheap Japan to hurry the drying of paint, if necessary use only the best.

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